

Catalogue

Klaus Jorn

With the exhibition and catalogue, Klaus Jorn's work is presented within an international context, where drawing and painting function both as personal inquiry and as an autonomous visual language. The works balance immediacy and reflection, drawing on biographical traces without resolving into narrative.

Jorn's practice is shaped by an ongoing dialogue with art history, particularly in relation to inheritance and emancipation. His work engages consciously with Asger Jorn's position, while simultaneously insisting on an independent voice in which experience, memory, and form are processed through a concentrated, often intimate expression.

The catalogue documents the exhibition and marks Klaus Jorn's entry onto the international art scene, accompanied by a text by Gabriele Perretta that situates the work within a broader artistic and theoretical framework.



Klaus Jorn

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Selected pages from the catalogue present works and excerpts from the exhibition.

The material highlights the relationship between personal experience, artistic continuity, and the autonomy of the image, with a focus on drawing and painting as investigative and experience-based media.

Opgør med historien

For at opnå forståelse for Klaus Jorns kunstneriske udtryk ville det være nærliggende at søge tilbage til hans opvækst og udvikling med henblik på at udlæde mødet med og påvirkning fra COBRAs enorme spændingsfelt.

Dette ville, efter min mening, være meget forsimplet. En mere korrekt forståelse kan derimod opnås ved netop at nedbryde opfattelsen af Klaus Jorn som den ufri og tyngende arving.

Gennem mange samtaler med Klaus Jorn har jeg indset, at det i kunsthistorisk forstand er meningsløst at sætte etiketter på ham. Han har netop gjort op med COBRA, forkastet fortidens filosofi for at udvikle alene det kunstneriske udtryk. Klaus Jorn bevæger sig således i sit eget univers, i sin egen spændingsfylte struktur og på trods af formmæssige ligheder ville det være fejlagtigt at opregne lignende relationer mellem indholdet hos Klaus Jorn og hans baggrund.

Klaus Jorns billedverden betyder omvæltning af realitet og tradition, det er en kunst, som udfolder sig på væren af det forventede. Det er en subversiv billedfortælling, et mytologisk overblik, som af den italienske kunstanmelder Gabriele Peretta kaldes »Hyperboles anden side«.

Sam Jørgen

Settlement with history

To really comprehend Klaus Jorn's artistic expression it would be natural to look back upon his years of growth and development in order to deduce the encounter with and the influence of the enormous field of tension in COBRA.

In my opinion this would be of vulgarization. A much more accurate understanding could be reached by destroying the image of Klaus Jorn as the inhibited and oppressed heir.

Through many conversations with Klaus Jorn I have come to realize that in terms of art history it is meaningless to label him at all. He has settled with COBRA, rejected the philosophy of the past to develop further the artistic expression alone. Hence, Klaus Jorn moves within his own universe, within his own structures of tension. And despite resemblances in form, it would be erroneous to enumerate similar relations between the content of Klaus Jorn's art and that of his background.

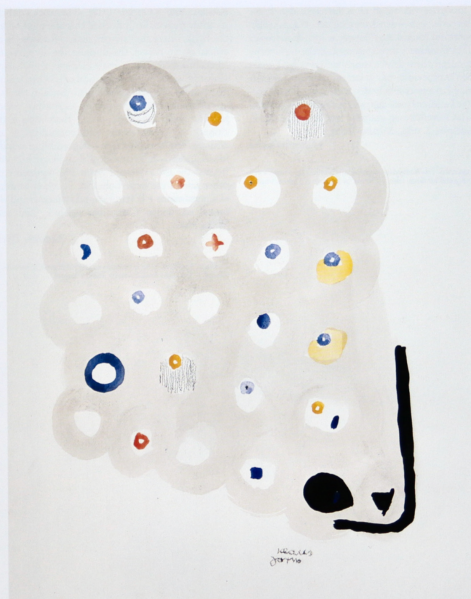
The image world of Klaus Jorn signals a revolution of reality and tradition; it is an art which unfolds across the expected. It is a subversive story of images, a mythological fringe which by the Italian art critic, Gabriele Peretta, has been called »the other side of the hyperboles«.

Sam Jørgen



UDEN TITTEL, 78x58 cm

5



UDEN TITTEL, 64x50 cm

9



UDEN TITTEL, 77x57 cm

7